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Nov 10th, 10:00 AM

The Powerful Woman

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Saeidi, Elahe, "The Powerful Woman" (2016). *International Textile and Apparel Association (ITAA) Annual Conference Proceedings*. 71.
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The Powerful Woman

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Keywords: Textile innovation, functional clothing, sustainability

Bust: 35", Waist: 26.5", Hip: 36"

The Powerful Woman is an exploration of TR (Transformational Reconstruction) an innovative draping technique used to manipulate pattern pieces in 3D rather than 2D developed by Japanese designer Shingo Sato (Sato, 2011). I have been working with TR for the past few years, to create garments with 3D effects and to eliminate fabric waste in cutting process to create zero-waste garment. With this piece I continued to expand my knowledge of TR. Chogha, a piece of Iranian men's clothing worn in the Bakhtiari tribe, inspired this garment. Chogha is an upper-bodice garment with black and white stripes that features exaggerated shoulders. It was reported that the stripes were inspired by Cyrus the Great's tomb (Dashtakhi, 2013). The white lines symbolized angles of good and the black lines symbolized evil. In general, the stripes represent the victory of goodness over evilness (Dashtaki, 2013). The research objectives of creating this design were to (a) combine a cultural inspiration with a modern origami look and (b) to combine TR method with felting techniques to emulate men's clothing to design a garment for powerful woman. White felted wool was used for the bodice to convey the concept of Chogha, victory of goodness (white) over evilness (black). The feeling of the power derived by Chogha was transferred into a modern and wearable dress for powerful woman by accentuating the shoulder of the dress.

In this piece, the TR method was combined with machine knitting and felting techniques. The process began with draping muslin on a dressform to create the basic pattern. Then the three-dimensional sleeve piece was patterned of paperboard and added to the shoulder. The bodice and sleeve were cut from wool felt. The sleeves utilized boning to create the dramatic, powerful shoulder. The skirt piece was knitted on a single-bed knitting machine with black and white wool yarns, which were then felted in the washing machine. All the pattern piece were attached together with the needle felting technique. The garment was fully lined by hand and a zipper was added to the center back.

Sato, S. (2011). *Transformational reconstruction*. S. Ericson (Ed.). Los Angeles, CA: Center for Pattern Design.

Dashtakhi, K. K. (2013). Clothing of Bakhtiari's Men and Women (lebase zanan va mardane bakhtiari). Retrieved from <http://dashtak.ir/لیاس-زنان-و-مردان-بختیاری/>

